

ON AMUSEMENTS.

Our Past and Our Present.

A GLANCE BACKWARD

Public Appreciation of the Good and Bad.

HOME TALENT AT A PREMIUM.

Daniels on Leachheads—Christ mas thoughts on Musical Matters

The year is on the wane, and the time is almost here when we shall again turn over that thumb-worn new leaf, and look to the future with new aims and high resolves. The flame of the old year begins to flicker in the socket, and soon the cry for a new light will go forth. By the light that yet remains, let us thread our way back over the road we have beaten, and endeavor to note whether our steps have been leading upward as they went onward, or whether our path has taken us down a decline.

Musically, we set it down as certain, our march has been pronouncedly upward. At first blush, if one were considering the question of our musical progress, he would be apt to think over the days when Mrs. Careless and Sarah Olsen reigned in the Tabernacle choir, when all our shades of society could unite to give the Messiah, when the triumphant Caroleous orchestra conducted what it was to draw \$800—house—and to decide that the present generation had it upon very sad days indeed. Those were glorious times, there can be no denial, but if we scan the field more closely, we will find that there are signs abroad which show conclusively that our musical development and taste had not by any means halted—it had simply taken another direction. One of our youngest and most vigorous professors, asked the other day for his views on our musical status, put it comprehensively thus: "As to our choirs, large societies and orchestras, they are worse than they were ten or fifteen years ago; as to our musical knowledge, our taste, our study, the acquaintance and love of the art in the ranks and files of society—they are infinitely deeper and more widespread than ever." This is confirmed by the reports of our leading professors give that their classes and private pupils were never so numerous, by the fact that no school is complete now without its musical department, and by the further significant fact related of one of our musical stores along that it had averaged a sale of one c-gar for every day in 1883, and that every piano on hand had been closed out during the present holiday rush.

The collapse of the biggest society with the biggest opportunities ever known in Utah—Zion's Choral—and the more recent demise of the Philharmonic, the adjournment of the Symphony Orchestra, said by some of its members—no hope without foundation—to be tantamount to a dispersion, all show that our present send ney does not run in the direction of large societies. The only work now done by any body of these musically inclined is the vigorous class and opera leasor achieved by Mr. Stevens' classes—about 300 in all, though engaged on separate tasks—and the quiet but effective work of the Ladies Musical Society, headed by Miss Almy and Miss Anderson. Our choirs, we regret to say, are doing no fresh and vigorous work, either here or in Ogden—in the latter the name of Tabernacle Choir has ceased to be anything but a memory, and both of us could take lessons from Logan. This is the more regrettable and the more inexcusable that among the Mormons singing is indulged in both as a matter of love and of duty, and there is no excuse to urge of high salaries to choir members, as among many other churches. The Tabernacle choir of this city could and should number 300 voices, if not more; the great organ, the building, the fame of the city—everything urges and demands that that organization should be an ideal chorus, the nucleus of the musical inspiration of the Territory, the boast of all her citizens. That it must come to this, soon or late, we can entertain no doubt; that it should be soon, must be the heartfelt wish of all who claim any interest in the divine art.

As to the drama, it can only be said that there is an awakening interest evident in all country places over theatrical representations, and that here, in the metropolis, our only exponents of the histrionic art, the Amateur Club, maintain the high standard they marked that in their beginning. One noteworthy fact is seen in the growing critical appreciation of our audiences, which manifests itself in an increased attendance at meritorious performances, and an avoidance of the fly by night barometers of the Daily Elk. That this result is due more than anything else to our newspapers, and more than any other newspaper, to THE HERALD—is a fact that has passed into tradition. When this journal commenced paying attention to matters dramatic and musical by encouraging the deserving and so in the worth-while, there was some terrific wincing and squealing, but THE HERALD kept steadily on its course, confident that the great public was back of it. As a consequence the public has come to know that it can rely safely on the criticisms of THE HERALD—that if a performance is good it will be called good, and if it is bad it will be called—regardless of fear, frowns, or the hope of reward. The best compliment the course of THE HERALD has received, is found in the fact that the other papers followed its suit with more or less decision, and its morning contemporary has lately

showed good taste by copying THE HERALD'S idea of a Sunday department, devoted to the histrionic art, all of which will not fail to have its effect on the taste and critical development of the public.

How well our public has sustained and does sustain meritorious local amusements is too well known to need commenting on. Yet it will prove of interest to those who like facts put into figures, that the books of the Home Dramatic Club show that the receipts for their semi-occasional performances—which have been largely limited to holidays—have amounted from their first performance of the Romance of a Poor Young Man, in April 1880 to the present time—to the sum of \$52,124; their expenses have been \$30,977. Their largest house was at the performance of Rosedale, July 21, 1880, when \$125 prices ruled, and when they took in \$1,403.50. Figures like these, which would make even an Abbott or Carleton opera company's eyes glisten, speak volumes of the appreciation of the public for home talent.

The writer met Frank Daniels in his dressing room the other night, and when the slight break of a HERALD typo who referred to him on the day of his arrival in town as "Old Port" instead of "Old Sport," had been explained away—the quaint comedian relaxed into free and genial communication. The talk turned upon the number of complimentary tickets a traveling company had to give out in the various towns. "There don't many deadheads get into my show," said the comedian, with emphasis; "the critics of the press of course are always wrong but the long gang are accustomed to 'work the act' who present themselves as the hand usher of the other house, the man who 'brakes' on your train, the head waiter of your hotel, the sheriff, the police, the night watchman, the actor who went to school with Booth, and a hundred others—I tell you if they pass my manager they're welcome to get in. I had a manager once, though, who was not quite so well up to 'snuff.' We were playing in some jay town or other, and he stood at the door as usual with the doorknocker. The first man to present himself was the mayor—of course he had to pass in; then came the school trustee who owned the hall—they went in too; then the man who kept a new stand across the road—'Everybody lets him in,' said the door-keeper—and in he went; next appeared the postmaster, then the county clerk, then the fence viewer, then the man that kept track of the brands. 'Everybody lets them in,' said the door-keeper, and my man passed them too. Finally there tottered up a little seedy old man with bleary eyes and a red nose, who demanded the usual right of way. 'Where's your ticket?' asked the manager. 'Oh everybody lets me in,' was the response. 'I have fits.' The manager looked at the door-keeper a little bewildered. 'That's so, sir,' said that functionary, 'he's a little out of his head, everybody passes him.' So they let him in, and I'm damned if he didn't have a fit ten minutes afterwards, and we had to ring down the curtain in the middle of the act."

That great portion of our little world which is accustomed to find in the columns of THE HERALD its amusement horoscope, has plenty to engage its attention during the period of festivity at hand. A season of light, warmth and jollity opens out at the Theatre to-morrow afternoon, when the youngsters will crowd in, both to tumble about in the dance, and to watch the sheen of the beautiful fairy fountain—Alas! Its very mention brings back hosts of remembrances of the Nymph of the Lurleyburg, of the Seven Sisters, of Gorge Chaplin, of Jean Clara Walters and Jimmy Harris! Good cheer to them wherever they be!—At night, in both the Theatre and the Opera House, our beaux and belles will throng to dance the merry hours away. Thursday night Lydia Thompson, whose very name sets a train of silk light memories in motion, places her foot upon our boards, and gives one of her copiously illustrated studies of the human anatomy. The subjects will all be of the gentler sex, the students all of the sterner, and a very attentive class we bespeak the fair show lady. New Years Day, The Bohemian Girl emerges from her tent once more with all her merry traits, and not the slightest novelty of the road, we surmise, will compete with her in popularity. The liquid notes of Easton, as Thaddeus, the rich tones of Miss Dean as the Queen, the rollicking Devilshoof of Spencer, the stately Count of Goddard, the top of Mr. White and the grand sonorous work of the immense choros still have a green place in our memory, and we will all want to hear them once again. An aquatic interest, too, is lent to the occasion in the debut of Miss Lizzie Thomas, known as one of Mr. Careless' most promising pupils, but who has not yet been seen in an acting part. She replaces Mrs. Druce-Pugley as Arline.

GLINTS FROM MANY FOOTLIGHTS.
WHAT has become of Sampson of Omaha?
JUNIOR BRUTUS BOOTH is back in America.

DOCKSTADER is to have a theatre of his own in New York.

STEELE MACKAYE'S Noble Rogue is the Caris mas attraction at the Alcazar.

The latest literary sensation, Robert Ellsmere, is about to suffer dramatization.

NELSON WHEATCROFT is playing Senator Rutherford in the Wife road company.

Now comes the statement that Sara Jewett is recovering and will resume her profession.

BELLE JACKSON—Sweet Belle—emerged from obscurity as a successful public reader in Brooklyn.

If you want to hear the Old Homestead in New York, you must buy your seats ten weeks in advance.

The Yeomen of the Guard still booms along, and the advance sale for January already amounts to \$20,000.

"KATIE PUTNAM, in her favorite plays, H. B. Emery, Proprietor," is the way they bill it in San Francisco.

ABBOTT'S last experience in church has not daunted her. She tried her voice in an M. E. choir in San Francisco.

LEWIS MORRISON has written the Home Dramatic Club of this city, offer-

log them "the manuscript of The Strangers of Paris."

MRS. POTTER will introduce a real asp in Antony and Cleopatra in the death scene. Some gallery boy will next introduce a real rat.

FRANK DANIELS' first appearance in Salt Lake was made seven or eight years ago with the Electric Doll—a pretty tart production.

LILLIAN RUSSELL takes Pauline Hall's place at the Casino, and Lily Post takes her place with Duff; their respective clothes just fit each other.

The Brigadier General of the Royal Guards, will not appear with the Bohemian Girl this time, on account of having been framed after the original production.

Mrs. James G. BLAINE, JR., is to go on the stage, and will essay comedy roles. James and Wainwright will probably revive "Twelfth Night" next season.

The rumor that Mary Anderson would star with Mr. Booth has been revived. But there's nothing in it. Neither would be the gainer by it, financially.

It costs the swell stockholders of the Metropolitan Opera House, New York, just \$1,000 a night for their indulgence in German opera, and the opera draws great business too.

The New York Herald is authority for the statement that Louis James and Marie Wainwright will star at the head of different companies next season. We doubt it very much.

The New York Mirror has completed its tenth year, and to celebrate the event, it presents each of its readers with a picture of the editor, folded in the paper as a supplement.

CARLETON'S opera company jumped from Denver to Portland in a special and opens in San Francisco on the 31st for a five weeks' run. Mytheer Jan, his new opera, is a great go.

Whether or not Mary Anderson comes out this way next spring will depend upon the ability of her manager to make arrangements with the railroad for transportation for sixty people.

WERN John Lindsay did William Tell some time ago. This Herald said some star would yet find out the strength of the piece and make it the feature of his repertoire. Fred Warde has already discovered it, and makes a big thing of shooting the apple from his son's head, which is done in full view of the audience by a newly patented mechanical device.

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Among the real estate dealers who have been drawn to Salt Lake during the past twelve months by the accounts of our wonderful resources, there is none who is held in higher esteem, both by his associates and the community in general, than T. A. Wickersham, or "Genial Wick," as he is called by his acquaintances. His experience as an advertiser, added to his sunny disposition, has made him more friends than many can boast of, and has enabled him to make a striking success of a business in which others have failed. His judgment in the selection of properties, his accurate knowledge of values and his increasing energy have inspired a confidence which draws patrons to his office and have established wide communication with parties seeking information concerning the city or in search of profitable investments. He was the first of the real estate fraternity to prepare a synoptical pamphlet on Salt Lake and the Territory's resources, and the Chamber of Commerce subsequently adopted this little pamphlet for circulation when the Palace Exposition Car went on its trip through the east last summer. For integrity and fairness in dealing with customers his reputation is well established, as is evident from the respect shown him by his associates in the same business. On his escutcheon, if he had one, might be appropriately inscribed the Dutch motto, "Ich dien," for he serves his patrons with pleasure, and thereby establishes his friendly relations with all.

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BY MISS JOSEPHINE SPENCER.

Along the track of centuries
The milestones of the Christmas tides arise,
And graven thereon a legend, sweet and wise,
Tells of the better way, in language still
Bright as the gold of stars in ebony skies:
"Peace and good will."

And like the traveler who prays
Alwayside shrines, and with devotion pays
A tribute to the symbol, and so lays
A thousand qualms of conscience all at rest,
Life's weary pilgrim, who in wisdom stays
From hate's mad quest,

And makes a penance of his grief,
And lays aside the load of selfish strife
And myriad ills with which the theme is rife—
At these white shrines that beckon on his life
Shall see a light shine brighter on his life
From day to day

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